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AN

HISTORICAL DESCRIPTION

OF

AN ANCIENT PAINTING

AT

COWDRY, IN SUSSEX,

THE SEAT OF THE RIGHT HONOURABLE

LORD VISCOUNT MONTAGUE.

By SIR JOSEPH AYLOFFE, BART. V.P.A.S. AND F.R.S.

L O N D O N :

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AN HISTORICAL DESCRIPTION of *an ancient Painting* on the Wall of the Great Dining Parlour at COWDRY, in SUSSEX, the Seat of the Right Hon. the LORD VISCOUNT MONTAGUE; representing, *The Encampment of the ENGLISH FORCES near PORTSMOUTH, together with a View of the ENGLISH and FRENCH FLEETS at the Commencement of the Action between them on the 19th day of July, 1545.* As also some Account of the other ancient Paintings in the same Room.

By SIR JOSEPH AYLOFFE, Bart. V. P. A. S. and F. R. S.

THE many and important advantages which incontestably result to the antiquary and historian, from a careful inspection of such historic pictures and sculptures, as, being executed with accuracy and fidelity, are coeval with the transactions they are intended to record, cannot be more forceably verified, than by the paintings which are the truly valuable ornaments of the great dining parlour at Cowdry, in Suffex, the seat of the Right Hon. Anthony Browne, Viscount Montague.

Hitherto these memorials of English glory have remained undescribed, and in great measure unnoticed. But the exact, circumstantial, and instructive manner in which they represent several very interesting parts of our national story, prove them to be highly intitled to public attention.

The paintings I am here speaking of, and which are in oil on stucco, occupy the whole length of each side of the room, and are continued along the upper end, as far as the angles of the jambs which guard the recess formed by the great bay window. In height they reach from the impost moulding of the dado to the underside of the cornice, and are in fine preservation.

Those on the left side of the room are divided into three compartments, separated from each other by the figure of a banner-staff, whose but-end is represented as resting on the ground, whilst its top, as low down as the coronal, is hid by the fascia of the cornice of the room. The first contains the march of King Henry the Eighth from Calais towards Boulogne; the second represents the encampment of the English forces at Marquisset, or, as it was then called, Marquison; and the third exhibits a view of the siege of Boulogne; an event which not only enlarged our territorial possessions in France, but redounded to the honour of King Henry, added glory to the English arms, and signalized the year 1544 in our national annals.

The paintings on the right hand side of the room are divided into two compartments; the one representing the encampment of the English forces near Portsmouth, together with a view of the English and French fleets at the commencement of the action between them on the 19th day of July, 1545; and the other containing the procession of King Edward the Sixth from the Tower of London to Westminster, on the day preceding that of his coronation.

Before I proceed, it perhaps may be necessary to consider for a moment the state of the English affairs about the times to which these paintings relate.

In the year 1540, the animosities which for a considerable time had subsisted between the Emperor Charles the Fifth and the French King Francis the First, were grown to such a height, as plainly indicated, that a fresh rupture between those two monarchs

was

was nearly approaching. The latter continued to decline the performance, on his part, of the treaty of 1526, usually called *The Concord of Madrid*, and more particularly of those articles which related to his restoring to Charles the duchy of Burgundy; and the renunciation of his right and claim in the kingdom of Naples, and other territories in the possession of Charles.

On the other hand, the Emperor persisted as obstinately in his refusal to restore Milan to Francis. Charles thought himself further injured by the intrigues carried on by Francis with the Venetians and the Turks; the latter of whom, by his instigation, were preparing to invade Germany; as also by the endeavours that had been used by the Duke of Orleans, and the Dutchess d'Estampes, the French King's mistress, to take him prisoner whilst he was at Paris, in the year 1539; and by the ill success of his negotiations in the Diet at Worms. The assassination of Rincon and Fregose, the French Ambassadors to Venice and the Porte, whilst they were in their passage along the Po, had likewise inflamed the jealousy of Francis; who, imputing the commission of that act to orders given by the Emperor, in resentment surprized and kept prisoner George of Austria. Further, the slight shewn to his Ambassadors at the Diet at Spire, in the following year, and the contempt wherewith the remonstrance there made was treated, enraged him to such a degree, that he publicly defied Charles, and thereupon invaded his territories in five different places at once.

About the same time our King Henry the Eighth had resolved on a rupture with Scotland, for which the marriages of James the Fifth, first, with Magdalen, the French King's daughter, against the sentiments of the King of England; and secondly, with Mary of Guise, to whom our King Henry had shewn some inclination;—James's non-compliance with an interview with Henry, which had been repeatedly appointed; his entertaining some rebels of the North; his refusal to do homage to Henry for the kingdom of Scotland;

Scotland; and some other matters of equal importance, were assigned as reasons.

On this occasion Henry sent Sir William Paget to Francis, with instructions to hold him to his treaties of perpetual peace, as being apprehensive that he was inclined to assist the Scottish King. Francis, on his part, declined all propositions made by Paget; and insisting on Henry's assistance for the recovery of Milan, and refusing to pay him the pensions stipulated by former treaties, Paget returned home. On the other hand, Henry, provoked by this conduct of Francis, desisted from the treaty of marriage between the Duke of Orleans and the Princess Mary, formerly proposed by the French Ambassador Pomeroy, and then renewed; and determined to comply with the Emperor's solicitations, and to enter into a league with him against France.

The unexpected death of the Scottish King, in 1541, put a stop to the war with Scotland; and Henry, changing his councils, endeavoured to secure the person of the young Queen of Scotland, and in due time to match her to his son, Prince Edward; but in this design he was again thwarted by Francis, and the French faction which then prevailed with the Queen Regent; so that he hastened to conclude the league with the Emperor against Francis.

These were the real motives for Henry's conduct at this time; but the principal causes for a war with France, as publicly alledged, were the following, viz. Francis's having fortified Ardres, and made incroachments to the prejudice of the English; his giving his daughter Magdalen, and afterwards the daughter of the Duke of Guise, in marriage to James, King of Scotland, contrary to his promise; his detaining from Henry the debt of two millions of crowns, and a yearly pension of one hundred thousand crowns during his life, as stipulated to be paid to him by the treaty of Moore, concluded August 1, 1525; his neglecting to supply Henry yearly with the salt of Brouage, to the value of fifteen thousand crowns, as settled by one of the three treaties of the 30th of April 1527; his revealing  
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to the Emperor, when at Aigues Mortes, and at Paris, divers secrets wherewith Henry had intrusted him ; and his having confederated himself with the Turk.

By the aforementioned league, which was ratified by Charles at Molin del Rey, near Barcelona, on the 8th of April 1544, it was stipulated, amongst other articles, that within one month from the declaration of war against France, Henry and the Emperor should each have a fleet at sea, bearing two, or, if need be, three thousand foldiers, which fleet should remain on the coast of France, infesting that country ; that, within two years from such declaration of war, the two princes should, either in person, or by lieutenant, invade the kingdom of France with an army of twenty-thousand foot, and five thousand horse ; and that, when King Henry should have so invaded France with his contingency of troops, the Emperor should, at his own costs, lend him two thousand lansquenets, and two thousand able horse, to serve under him.

In consequence of these stipulations Henry sent over into France an army of thirty thousand men, divided into three battails. The van was led by Thomas Duke of Norfolk, and the rear by the Lord Russell, assisted by Henry Earl of Surry, marshal of the field. These forces, landing at Calais, marched directly to Montreuil ; where being joined by ten thousand of the Emperor's troops, under the command of the admiral Count de Bures, they laid siege to that town. At the same time the main battail, conducted by Charles Duke of Suffolk, the King's lieutenant, accompanied by Henry Fitz-Alan, Earl of Arundel, Marshal of the field, Sir Anthony Browne, Master of the King's horse, and divers others, likewise landed at Calais ; and, encamping near that place, waited for the King's arrival. On the 14th of July, Henry, attended by a royal train, landed at Calais, and took up his residence there, at the house appropriated for the use of his Exchequer. Here, on the next day, he was waited on by Don Bertran de la Cueva, Duke Albuquerque,

commander of the Emperor's auxiliary forces, as also by the Count de Bures, admiral of the Low Countries. These officers having informed Henry of the state of their master's forces and affairs, the King on that day ordered the Duke of Suffolk, who, with the troops under his command, then lay encamped at Marquison, or Marquise, to march directly, and invest Boulogne, whilst the other part of the army carried on the siege of Montreuil. On Friday the 18th of July, the Duke reconnoitred the outworks of Boulogne, and on the next day broke up his camp, and sat down before the lower town, which was taken on the Monday following, notwithstanding a vigorous sally made by the garrison of the high town. Henry, having received the news of this success of his arms, dismissed the Emperor's admiral, who had till then attended him; and on the 25th of July marched out of Calais, and encamping that night at Marquison, he, on the next day, proceeded to join the army before Boulogne.

With these circumstances the paintings on the left hand side of the room commence.

In the autumn of the year 1544, the French King, finding his affairs bear a very unfavourable aspect, and that his towns of Boulogne and Montreuil were on the point of surrendering to the English troops, which then besieged them, hastened to conclude a separate treaty with the Emperor, being incessantly urged thereto by the Duchefs d'Estampes, who at that time laboured to obtain for the Duke of Orleans an establishment out of the kingdom of France, whereto she might retire, in case either of her disgrace, or the King's death. This treaty was accordingly signed at Creffy, in the Laonnois, on the 18th of September, four days after the surrender of Boulogne; by which means King Henry VIII, deserted by the Emperor, was left alone to secure his new conquests, and carry on the war against France. This treaty furnished Francis the First with a favourable opportunity for endeavouring to wreak his revenge on Henry, on account of his having taken Boulogne, and the ravages com-

committed on the French coasts by the English fleet. He accordingly determined to invade England; and for that purpose \* assembled his whole fleet, consisting of one hundred and fifty large ships, besides twenty-five galleys, and fifty small vessels and transports, at Havre de Grace, under the command of Monsieur d'Annebaut, admiral of France. This formidable squadron, after having been reviewed by the French king and his whole court with the greatest parade, took a considerable number of troops on board, and set sail for England on the sixth day of July, and on that evening came to an anchor off the point of St. Helen's, in the Isle of Wight. King Henry, who had previously received undoubted intelligence of the design of this great armament, ordered the English forces, under the command of his lieutenant general the Duke of Suffolk, to rendezvous at Portsmouth; near to which, at Spithead, his navy, commanded by the Viscount Lisle, high admiral of England, then lay. He likewise soon after repaired to Portsmouth, and there joined the army. At day-break on the 19th, the French admiral, being determined to provoke the English fleet to an engagement, sent in some of the galleys, with orders to fire upon our ships whilst they were at anchor under shelter of the forts; and these orders were accordingly executed by Paulin, Baron de la Garde, who had the conduct of the galleys. The circumstances under which the French and English fleets were at that particular time, the subsequent conduct and proceedings of each of those fleets, and a view of the town of Portsmouth, and of the English camp, together with the preparations made to repel the French in case of their attempting to land, are the principal subjects of the painting in the first compartment on the right hand side of the before-mentioned great dining parlour at Cowdry, an engraving of which painting attends this memoir.

This piece gives us a birds-eye view of the harbour, town, and fortifications of Portsmouth, of South-sea Castle, Spithead, the east

\* *Memoires de Du Bellai.*

end of the Isle of Wight, and part of the adjacent county of Hants, as also of the French and English fleets, and part of the English camp. In the fore-ground, on the left hand side of the painting, is a representation of the then town of Portsmouth, with its grand entrance, or gateway on the land side, placed so as to face the spectator. It appears to be nearly a square, open on that side which adjoins to the harbour, but defended on the other three sides by a single wall, kernelled, and fortified at the angles by circular forts or bastions; probably those which, as the great luminary of antiquity, Mr. Camden \*, tells us, were begun by King Edward the Fourth, and finished by King Henry the Seventh.

On the rampart of the wall which faces to Spithead are several cannon mounted. The embrasures of the parapet, through which some of them are laid, are defended by gabions; others have piles of ball laid near them, and all are guarded by Matrosses, and other persons of the train, holding in their hands rammers, sponges, and other implements of the artillery. In the center of this rampart is a flag flying, charged with Barré of four, Or, and Argent; and on the side of the town, next to the harbour, is a battery of four cannon, each of them flanked by a gabion, and the whole guarded by Matrosses. Soldiers appear dispersed in different parts of the town; some of whom, as well as Labourers, are wheeling ammunition to the batteries on the rampart facing Spithead; and in the esplanade, or street, immediately under that rampart, is a grave looking elderly man, with a wand in his hand, dressed in a furred gown, or habit of ceremony, probably intended to represent the mayor of Portsmouth, seemingly giving directions to several persons who appear to be respectfully attentive to him. At a small distance from the town, and near to the point, is the English camp, defended on that part of its front which faces towards St. Helen's, by a circular fort, mounted with five guns. All the tents and pavilions are paned, some blue and white, some red and white, and others red and yellow; and

\* Britan. in Hampshire.

the principal of them surmounted by vanes, charged with either the arms or badges of the respective commanders to whom they severally appertained. The king, mounted on a stately courser, whose head-stall, reins, and stirrups, are studded and embossed with gold, is represented as riding from the town of Portsmouth, and just entering into Southsea Castle, in his way to the camp. He wears on his head a black bonnet, ornamented with a white feather, and is dressed in a jacquet of cloth of gold, and a surcoat or gown of brown velvet, with breeches and hose of white silk. His countenance appears serene and sedate. All the features of his face are highly finished, and the portrait hath by good judges been esteemed to be the greatest likeness we now have of that monarch, in the decline of his age. He is preceded by four Henchmen, or pages on foot, and near the right flank of his horse are three others, all of them dressed in the royal uniform, and bearing their bonnets in their hands; and on his left hand is a lacquey likewise on foot, dressed in a different livery. Behind the King are two persons on horseback; that on the right hand is the Duke of Suffolk, the King's lieutenant in this expedition, mounted on a black horse; he is dressed in a scarlet habit, and hath a black bonnet on his head: his beard is remarkably white, curled, and parted in the middle. The other is Sir Anthony Browne, the King's master of the horse, mounted on a white courser. These are followed by two demi-lancemen, horsed, and compleatly harnessed.

Southsea Castle is represented as strongly fortified, defended by several cannon mounted on its ramparts, and particularly by a battery of eight guns erected on the platform facing Spithead. Between the camp, and the fort on the point, is a large band of pikemen in armour; having with them two pair of colours displayed, the one charged with Barré of ten, Argent and Gules; and the other with the cross of St. George. In their front is a file of archers on foot, and on their left flank is a numerous band of fusileers: these corps seem to be marching from the main guard to the platform fronting

the sea. The whole coast on that side is defended by divers pieces of cannon, and is interspersed with several persons, some of whom appear to be soldiers, and others merely spectators.

On the back of the Isle of Wight, off Bembridge Point, and from thence stretching along shore by the Foreland and Blackmorehay to Culver Cliff, is the numerous French fleet, all under their top-sails; the admiral's ship being distinguished by having the French colours flying on her jack-staff, and also hoisted about half mast high on her mizen. Off that part which is known by the name of *No Man's Land*, are several French gallies; and still further inward are four more of the French gallies firing at the English fleet, which is lying at Spithead. The four last-mentioned gallies are undoubtedly placed here, to represent and point out the position of those, which, as we are informed by du Bellai and Florenge, the French admiral had detached from his fleet, under the conduct of the Baron de la Garde, to provoke the English fleet, and bring on a general engagement. It is to be remarked, that the colours of the Knights of Malta, viz. Gules a Cross Argent, are flying on the masts, and other parts of all the gallies; and that the admiral of those vessels, who is stationed a little a head of the admiral of the fleet, hath on his ensign-staff the arms of the then Pope. Behind the English squadron, on the shore on the Gosport side, are three large circular forts or bastions, each mounted by two tire of cannon, one over the other, and casemated in such manner as to secure the gunners from all danger. Near the spit, and in the front of the English fleet, the mast heads of a large man of war appear just above water; and near to them are several dead bodies and parts of rigging floating on the water, as also several boats with men in them, rowing towards the wreck, in order to take up such of the crew as were endeavouring to save themselves by swimming. This scene is intended to shew the fate of the *Mary Rose*, the second ship in point of size at that time belonging to the English navy, which ship sunk at the very beginning

ning of the engagement between the two fleets, by which accident Sir George Carew, her commander, together with all the crew then on board, except about forty, perished with her. The English historians ascribe this accident to her being overladen with guns, her larger ones unbreeched, and her sea-ports open, so that in tacking the water entered, and she sunk immediately; and Mr. Burchet \* tells us, that her loss was occasioned by a little sway, which overset her, her ports being made within sixteen inches of the water. The French writers † give a very different account, and insist that she was sunk by the terrible fire of their cannon, and that no more than thirty-five of the crew escaped. In this case, however, we may with the greater probability rely on what our own countrymen tell us, not only as they were the most likely to know the real fact, but as their account is in a great measure confirmed by the Cowdry picture of which I am now speaking. The *Mary Rose* is here represented as just sunk, at a small distance from the tail of the spit: and the head-most of the French ships is not nearer to her than St. Helen's Point, which is far beyond the reach of their guns; neither are any of those ships represented as firing; a circumstance which our painter, whose accuracy is remarkable, certainly would not have omitted, had it then been supposed that the *Mary Rose* had been sunk by the enemy's fire. One of the four galleys before mentioned is indeed represented as firing her prow gun towards the place where the *Mary Rose* sunk; but the weight of metal, which the guns of galleys usually carried, was not sufficient to have effected such a catastrophe. Another of the French galleys is seen firing at the English Admiral's ship, who returns that fire with her bow-chaces. This ship was the *Great Harry*, on board of which the High Admiral, Viscount Lisle,

\* Naval History, p. 340. Sir William Monson, in his *Naval Tracts*, says the same.

† Du Bellai. F. Daniel, *Hist. de la Milice de la France*. Gallard, *Hist. de François I. &c.*

embarked.

embarked. The royal standard of England is flying at her ensign-staff and jack-staff; and at her main top-mast-head are hoisted the colours of St. George. This ship, the only one with three masts in the whole squadron, hath her quarters and sides, according to the practice of those times, fortified with targets, charged with the cross of St. George, and other heraldical devices, and is here represented as having all her sails set, and bearing down upon the French fleet. Of the rest of the English squadron, some are under way, and others weighing their anchors, and their top-sails set. A little to the right of the English fleet are some of those pinnaces which the French called Rambarges, one of which is here represented under the stern of a French galley, raking her fore and aft. These pinnaces were longer than ordinary, in proportion to their breadth, and much narrower than the galleys, vying in swiftness with them, as the French historians acknowledge; and being well worked with oars and sails by our English sailors, bore down upon the French galleys with such impetuosity, and galled their sterns in such a manner with their guns, the galleys having no cannon on their poops, that the French apprehended nothing less than their total destruction.

As the principal ships in this picture are represented with port-holes for their guns, it may not be improper to observe, that, at the time of this engagement, that practice was not of a long standing; the making of such embrasures in the sides of ships, for putting through the muzzles of their cannon, being brought into use so late as the beginning of the sixteenth century. Previous to that time, they placed only a few cannon upon the deck of such ships as carried any, and upon the prow or poop, as is yet done in galleasses, and upon the prow of galleys \*.

\* The earliest representation of ships of war having port-holes for their guns, which I have hitherto met with, is in a very remarkable picture likewise preserved at Cowdry, of the landing of the Emperor Charles V. at Dover, in the year 1520, under the convoy of the English fleet, commanded by the Earl of Southampton.

The subject of the painting now under our consideration, so far as I have already described the principal parts, is evidently handled with the greatest attention to truth; all is regular, circumstantial, and intelligible, nothing being misrepresented, disguised, or confused. In the subsequent and more minute parts we shall find the painter observing the same accuracy and fidelity.

All the historians, who mention the transaction of which I have been treating, agree, that the French navy being galled by the fire of the English pinnaces, and unable to draw our fleet into the main, fell down below Blackmore-bay, and landed about two thousand men on the Isle of Wight. Here the French admiral, Annebaut, held a council of war, in which it was moved to fortify and keep possession of the island; but this proposition being deemed impracticable, they began to burn the villages, until they were driven away by Richard Worsley, captain of the island, with the loss of their commanding officer, and during the expedition having suffered a very considerable loss, stretched over to their own coasts, and never attempted to approach England again.

These circumstances have not escaped the notice of our painter. In the view of part of the Isle of Wight, which he hath given us on the right hand side of the back ground of the painting, he represents the village of Bembridge, and several houses, as just set on fire by the French, who are seen retreating to their boats with the utmost precipitation, being pursued cross Brading Harbour \* and Kemps-Hill by a number of armed men, undoubtedly intended by the pain-

\* Brading Harbour, or haven. is a large tract of boggy ground, consisting of about seven hundred acres, covered every tide with shallow water, which flows from the sea through a narrow inlet. That it had once been firm land is incontestably proved by a well walled with stone having been discovered about the middle of the haven, when endeavours for draining the Morass were used in the year 1620, by the owner Sir Bevis Thelwall, Sir Hugh Middleton, &c.

ter, to shew the rout of those who, under the command of Captain Worley, drove the enemy off the island.

Almost close to the water's edge, and near the inlet into Brading Harbour, the painter hath placed a church, and not far from it we see an ancient ruin, neither of which are now to be found upon those spots: the former is the old church of St. Helen, which history informs us stood at the extremity of the parish, so near the sea, that the waves washed away great part of the church-yard, and even endangered the safety of the building; wherefore the inhabitants applied for and obtained a faculty for erecting a new church, which was accordingly, in the year 1719, built on a more secure spot. The ancient ruin is meant to represent the old priory of St. Helen, which stood on the east shore, and on the same pleasant scite where the seat of Nash Grose, Esq. now stands. This priory, the name of whose founder hath not been handed down to us, belonged to a Cluniac abbey in France, and was one of the alien priories given by Henry the Sixth to his college at Eton.

When we first take a view of the back-ground of the piece which I have been describing, the painter appears to have been guilty of an egregious blunder. In the view of the Isle of Wight there seem to be three islands represented; and on the Gosport side, the ground on which the forts are built looks as if it was cut off from the main land of Hampshire by a narrow river. A little consideration of the plan of the Isle of Wight, and of the coast of Hampshire opposite thereunto, will, however, reconcile the suggested absurdity, and explain this matter. The part of the wall whereon this piece is painted, doth not admit of a sufficient space between the dado and the cornice of the room for the painter to represent the whole, either of Brading Harbour, in the Isle of Wight, or of that which passes by the town of Gosport, and runs up nearly to Alverstoke. So that the upper line of the painting being necessarily drawn  
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through the middle of those harbours, they give the appearance of islands to the lands circumjacent.

As the several paintings on the other parts of the room have been fully described in a memoir which I had the honour to lay before the society in the year 1773, and since printed in the third volume of their *Archæologia*, it is needless to take any further notice of them in this place, other than to observe, that they are truly valuable and instructive remains, which in a great measure explain and lay open the art of war as practised by our ancestors above two hundred years ago, as well as represent the military customs and manners then prevalent, exclusive of the information they afford in respect to a variety of other matters of antiquity. In short, all of them have great historic merit, and well deserve to be preserved for the information of posterity; more especially that which represents the siege of Boulogne; for, in this piece, perhaps the most perfect and distinct of any of its kind, we have the compleat representation of a siege, according to the practice used in the sixteenth century. We see the form of those fortifications which were then supposed to be sufficient for the defence of a frontier town. We also see that town invested by a powerful army, divided into four camps, with the Park of Artillery in the midst, and the siege covered by a body of forces encamped at a distance. Here we are taught the form and manner of encampments, the method of carrying on approaches, and forming the attack, together with the mode of defence. We see the forms of great ordnance, mortars, and military machines, then used, with the method practised in working them; the various implements of war, ordnance stores, fascines, camp colours, ensigns, banners, guidons, and tents; as also the bread, baggage, and ammunition waggons, then in service; of which last some are of a very singular shape, being half cones laid on their side upon the bed of their carriages, and with their broadest end next to the shafts. Here, likewise, we learn the methods used in preparing and supplying the train and army with all stores, &c. wanted in  
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their different departments. We are shewn the various uniforms or liveries of the respective bands of soldiers, and the habiliments of war appropriated to the different corps. In short, by duly contemplating that picture, we may form a tolerably good idea of whatever related to the military of those times.

These paintings have generally been ascribed to Hans Holbein; but they certainly are not the work of that master; neither the landkip, drawing, or colouring, are like his; and, upon the whole, they are somewhat inferior to any pictures now known to be the product of his pencil.

The common opinion, that they were painted by Holbein, might probably arise from his having resided some time at Cowdry, where he was entertained by Sir Anthony Browne, and painted several excellent portraits, as also many of those fine heads which are now in the withdrawing-room, on the ground floor next to the garden.

The reign of King Henry the Eighth furnished us with several other painters, the names of many of whom are remembered in the Anecdotes of Painting in England; as Anthony Toto, Luca Penne, Johannes Corvus, Jerome de Trevisi, Jenet, Theodore Bernardi, Hornebrand, or Horrebout, Nicholas Lyfard, Wright, Cornelli, &c. And it is most likely, that the paintings now under consideration were the work of one of these masters, who probably might have received some instructions in regard thereto from Holbein.

About the year 1519, one Theodore Bernardi painted in the south transept of Chichester cathedral the pictures of the Kings of England, and bishops of that see, and two historical pieces relative to the church; and afterwards settled with his family in that part of Suffex. We are likewise told, that Jerome de Trevisi, who was an engineer as well as a painter, attended King Henry the Eighth to the siege of Boulogne, in the former quality, and was there slain; and that some sketches of that and other sieges, drawn by his hand,

are preserved in a book in the Cotton Library. May we not then reasonably conjecture, that the several paintings on the walls of the great dining parlour at Cowdry, were painted either by this Bernardi, or by one of his pupils; and that, for the painter's more accurate description of the siege of Bologne, he had possessed himself of some of those drawings, which at the time of the siege had been made by Trevisi?

Cowdry is situated so near to Chichester, which was the residence of Bernardi, that Sir Anthony Browne, by whose orders these pictures were undoubtedly painted, may reasonably be supposed to have seen his performances in the cathedral of that city, and to have been otherwise informed of his abilities as an history-painter. With equal probability we may suggest, that Sir Anthony Browne, who attended the King in his expedition against Boulogne, was acquainted with Jerome de Trevisi, and had procured some, if not all the drawings which he had made of the siege of that place, and of the English encampments, in order that those circumstances might, with the greater accuracy, be represented in the pictures with which he intended to adorn his favourite Cowdry. Whoever was the painter, all further enquiry about him is unnecessary.

It is very justly remarked by the ingenious author of *Anecdotes of Painting in England*, that the histories, habits, and customs, of the times, represented in the paintings at Cowdry, make the room that contains them a singular curiosity; but when he proceeds to say, that they are its only merit, and that there is nothing good either in the designs, disposition, or colouring, I must dissent from him in that opinion.

In those history pieces which are in great measure the product of imagination, the subject may be treated, and the story told, in whatever manner the fertile genius of the master may suggest. Allegorical and emblematical figures may be introduced, and their form, attitude, dress, and grouping, may be conformable to the painter's sole will and pleasure; his landscapes, buildings, and embellishments,

may be of his own formation ; and the design, disposition, and colouring of the whole, may be such as he shall think best adapted to produce a good effect, and to form that, which, according to the rules of his art, may justly be pronounced a beautiful and masterly picture ; but when an exact representation of some instructive and remarkable transaction that happened within the knowledge of the painter, together with all its attendant circumstances, is intended to be recorded by his pencil, in order to preserve and hand down to posterity a just and compleat idea of the real fact exactly as it happened, the case is widely different ; and he is in every respect confined to the faithful and minute observance of truth, accuracy, and exactness, and that without the least addition, diminution, or variation. It is upon such plan that his design must necessarily be formed. His landscape is to be the real face of the country whereon the business he is representing was transacted ; and the buildings such, and such only, as then stood thereon. The disposition of those buildings, as well as of his figures, and all other things subservient to the story, must be such as in fact they actually were. The form and colours of his habits are to be such as the persons represented really wore at the time, and the colouring of every object in the piece must be that which really distinguished it, and belonged thereto. Under these circumstances the paintings in the dining parlour at Cowdry were evidently formed. Whoever will be at the pains of comparing them with the account and descriptions given of the transactions they represent, by the contemporary historians, and with the appearance of the country and buildings these pictures exhibit, will find, that the painter's pencil hath throughout the whole been guided by that strict conformity to truth and fact, which will more than sufficiently atone for any other defects in the requisites for producing a beautiful painting.

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